

**Free**  
**APRIL 1992**

**in**  
**TUNE**

**IN THIS  
ISSUE**

*THE  
CULT  
BROTHERS*

**R T Z**

**ALEISTER  
CROWLEY**

**LUTHER  
JOHNSON**

*DOCTOR  
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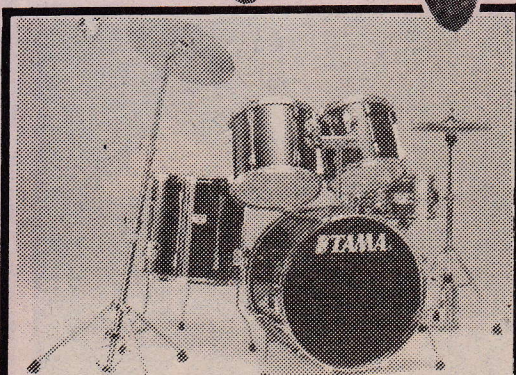
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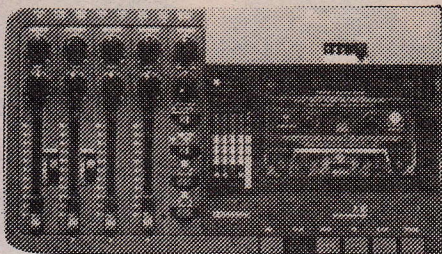
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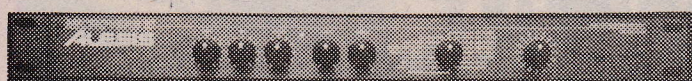
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# in TUNE

*SOUTH JERSEY'S MUSIC MAGAZINE*

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# in TUNE MAGAZINE

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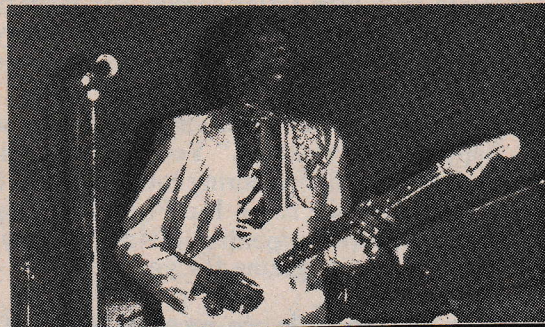
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# TUNE~UPS

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BY TOM GARGAN



a word from our editor...

# THANK YOU



Never in my 22 years of association with various publications, have I seen such an overwhelming response to a first issue. No sooner did our debut issue hit the street then the phone started ringing off the hook. Band member after band member saying "Awesome Dude," "Keep it Coming" and how do we get our band in the magazine?

A guy by the name of Rich Martin, who just opened up his own production company in Wildwood, wrote us a nice letter saying our magazine was definitely needed in the area and hopes we can make the music scene a reality in South Jersey. Well, the reaction to this publication proves one thing, The music scene is definitely a reality in South Jersey.

We're here so area musicians can have a forum to be seen and heard. I've always said that "Nothing happens in a vacuum." You've got to stir things up a little to get them going. The music scene around here has been simmering too long now. It's time to turn up the heat, stir it, and bring it to a boil! My dream is to see some local bands get signed to a major label. People are always saying, "The music scene is more happening in North Jersey and Philly." Why is that. Maybe it's because those areas have had a music magazine for years.

Not all the calls we received were from musicians. Lots of people who don't even play an instrument called to say it's great to have a place to read about a band and get to know them better before seeing them. These are the music fans and our very valuable readers because "Without fans, there are no bands."

As I put this to press, I want to say "THANK YOU" to all of the people who made our very first issue a big success. I'll catch you all next Month. Until then.....

## *Stay Tuned...*



# Letters to the Editor

To the Editor:  
Dear Tom:

Hi, my name is Rick Almon, founder and director of the Lobster Blues Society at the Jersey Shore. We are a non-profit organization dedicated to the presentation and preservation of American blues music. Enclosed you will find a pamphlet with complete information on our Society. I hope you will take a few minutes to look it over and discover what we are about.

I had a nice chat the other night with your magazine's photographer, Mr. Ed Mason. He was covering the Luther "Guitar Junior" Johnson concert at Crilley's Circle Tavern, which our Society sponsored. He suggested that I write to tell you about the upcoming events we are having, but first I would like to tell you about some of the shows we have already done.

The LBS has staged shows with major national acts including "Little Charlie and the Nightcats," "James Harman Band," "The Nighthawks," and Luther "Guitar Junior" Johnson. We have also featured great local and regional acts including "The Excellos," "Flamin' Harry," "The Blues Dogs," and "Mike Dugan and the Blues Mission."

Our future shows will include "William Clarke," "Smokin' Joe Kubek Band," "Bobby Radcliff," "Rod Piazza and the Mighty Flyers," and "Anson Funderburgh and the Rockets."

We will be doing three shows in April. First up, on Thursday, April 9, we will feature a special appearance by world famous soul man "Otis Clay and the Chicago Fire," a great 10-piece band. Fans of blues, soul, and even Motown will love this group! This show is at Crilley's in Brigantine.

On Friday, April 24, we will present "The Blues Dogs" live at Miller's Inn in Tuckerton, our second Ocean County event. Then, on Thursday, April 30, we

will have our annual "Wild Spring Thing" party from 10:30 p.m. 'til 2 a.m. at Crilley's Circle Tavern. This is our fund-raising event, and for a \$15 donation you get beef and beer plus three great bands -- "A.L. James and Spare Change," "The Blues and "Eastern Allies." The first 100 people at the door will also receive free Miller Beer tee shirts, plus other give-aways during the show.

This is a good chance for those not familiar with the Society to come and check it out. Everyone is welcome to join the Society and it is not necessary to be a member to attend our shows and events.

If you need any further information on the Society, please feel free to call me. Thank you for any help you can give us, and good luck with your new venture.

Sincerely yours,  
Rick Almon, Director  
Lobster Blues Society

To the Editor:  
Dear Tom:

Congratulations on your new magazine. I wish you all the best. This was definitely needed in this area. I hope you make the

music scene a reality in South Jersey.

I am involved in the music business as a manager, promoter, photographer, agent, writer, and hopefully a survivor.

My 25+ years around the biz has led me to the newest stage: my own production company. I am currently looking for good unsigned musicians to promote and help along the rocky road to stardom. I have a lot of ideas that can help anyone who has the talent and desire.

I plan to do showcases, concerts, benefit shows, demo tapes, photos, promo pax, and other activities to help promote local and regional talent.

Perhaps we can meet at some point to exchange some ideas along these lines. I'll look forward to meeting you in the near future. Much luck and success -- this can be a great paper.

Sincerely,  
Rich Martin  
P-U-B Disk-Organization  
Wildwood

P.S. Look out for a new band named "Doc Strong & the Side Effects" coming soon to the area. This is an 8-piece blues/rock band that you will enjoy.



Joe Bouchard from Blue Oyster Cult checks out our magazine before taking the stage to a packed house at Crilley's Circle Tavern in Brigantine.



IN-TUNE GIRL OF THE MONTH-DARIAN



Photo by Ed Mason





RTZ Smoked em in Somers Point. Story on Page 18

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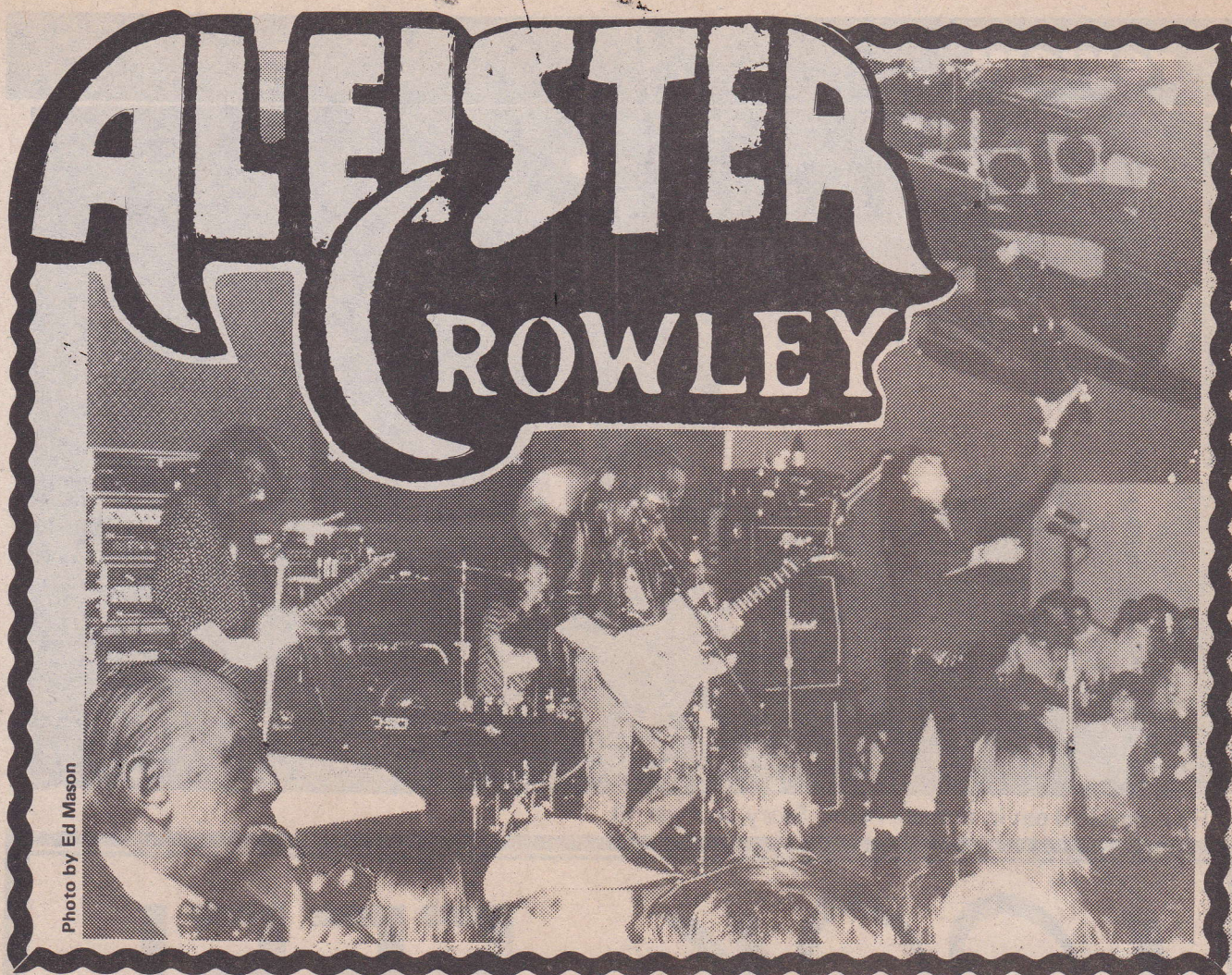


Photo by Ed Mason

## ALEISTER CROWLEY WANTS YOUR SOUL TO ROCK!!

Aleister Crowley, a man of vision, ahead of his time, searched the soul for answers to the powers of existence. The legacy of Aleister Crowley has risen as a destiny in music to explore and evoke one's desires for rock 'n roll.

The band Aleister Crowley hails from Atlantic City and has been together for a year. The band is currently working on their self-titled debut release on Wolfe Records. Aleister Crowley is being produced by Robert Leese, who has worked with Cinderella, Heaven's Edge and former Wolfe labelmates Tanger and Britney Fox.

Aleister Crowley has quickly become an alluring and dominant rock 'n roll presence in South Jersey. One must experience a full AC show to comprehend the band's essence and creativity. AC's unique flavor of music combines powerful guitar-driven rock with a distinct funk-inspired edge.

The band members are: Freddi Vaccaro - lead vocals; Gordon Carmen - lead guitar; Brian McKenna - drums; Franki Carmen - rhythm guitar; and "Ragin' Dave" Jones - bass.



*Tom Gargan: What does the name "Aleister Crowley" mean?*

Gordon Carmen: Well, Aleister Crowley is actually a real person -- he was born in 1845 and he died in the early 1900's and he was a musician, a poet, and a mountain climber. Fascinating person.

*T.G.: What inspired you to name the band after him?*

Gordon: It came to me, man (bang) like a bolt of lightning. Here's a concept, here's an idea. Something we can play off of. I always knew of the guy and he was kind of idolized by a lot of people that I idolized, such as Jimmy Page, the Beatles, the Stones and a lot of people like that, and I thought that's a really cool name. To tell you the truth, I was out in California and I saw a heavy metal band named Helen Keller and believe it or not, I think that's a great name for a band. I'm serious. And I got to thinking, why don't I think of something like that and ("boom") Aleister Crowley. I started researching and I got some books on him, looking into what he was into and I was blown away and



FREDDI VACCARO



Photos by Ed Mason

Aleister Crowley heating up the stage at Crilley's Circle Tavern.



# VCR'S PLUS

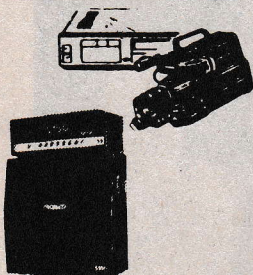
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(Continued from page 9)

fascinated with the way he is. I was like, this is great, I believe in it, and I think Aleister Crowley's name should be carried on.

**T.G.:** *It's a name kind of like "Alice Cooper" or "Lizzy Borden."*

Gordon: Yeah, exactly, I was thinkin' of it that way when I came up with it. To tell you the truth, when I first came up with the idea for the name, I didn't know that much about him.

Freddi Vaccaro: He wanted me to join the band and I told him no.

Gordon: Yeah, I asked Freddy if he would join the band and he's like, "No, no."

Freddi: 'Cause he was into the occult, black magic and devil worship, there's no doubt about that.

**T.G.:** *But that's not the inspiration?*

Freddi: No, it's not. We're using the name as a marketing concept.

Gordon: No, we're not (whole band laughs). We're not, don't believe that. We don't care about marketing.

**T.G.:** *I know you've all been in a lot of bands. Whose ideas was it to put this band together?*

Freddi: Gordon's. Gordon came to me with the band all ready. He already had a different lead singer. Gordon approached me, and at first I wouldn't join, because of the name. I didn't want to get.....

Gordon: It took him a while. He got a book at the library on Aleister Crowley, he started reading it and he realized that the guy wasn't such a bad guy after all.

Freddi: He was classified as a beast and a misfit -- left out.

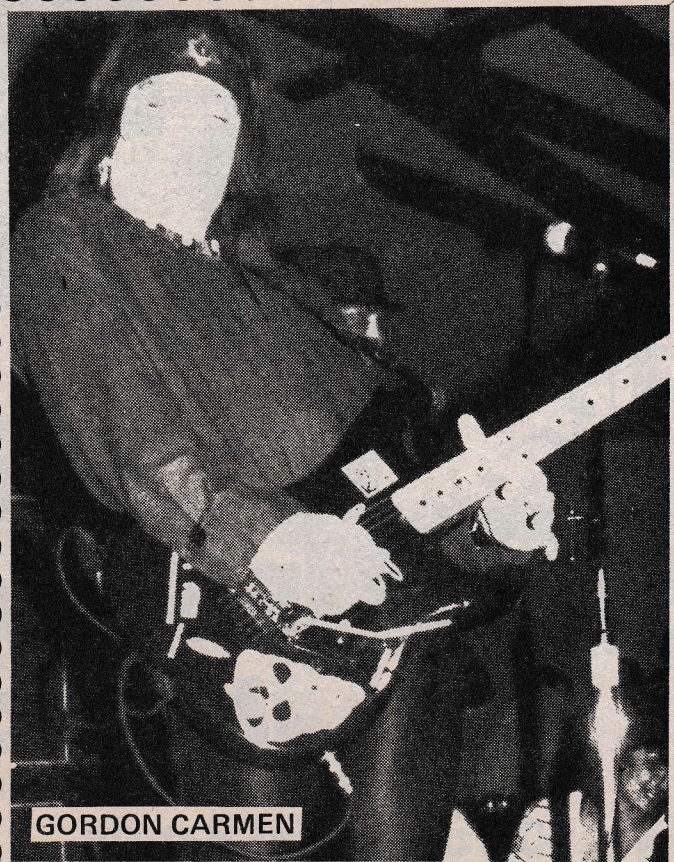
Gordon: And he liked that publicity; he played on it.

Freddi: Then Gordon turned me on to some of the tunes and they were excellent. The music was great. So I said yeah, sure, I'm in, count me in.

Gordon: We had the tunes all together. Everything was together. I had a different lead singer for the first two gigs, then we went right to Fred. Then that was that. Bass players was another story; we've been through a hundred of 'em (laughs). Dave's been the longest now. I think he's got the record.

**T.G.:** *While we're on the subject of bass, Freddy, you've always played bass in the past.*

(Continued on page 13)



GORDON CARMEN



BRIAN McKENNA

Photos by Ed Mason





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## ALEISTER CROWLEY (continued from page 11)

*Are you more comfortable doing just lead vocal with no instrument in your hands?*

Freddi: Without a doubt! Because when you play bass and sing, 50% of your concentration goes to playing bass, the other 50% to singing. But when you can just concentrate on one, it makes you that much more of a performer. Plus Dave's a great bass player.

*T.G.: Gordon, didn't you used to play a Mockingbird guitar? Is that guitar gone for good?*

Gordon: No! It's back! It was onstage at Criley's Circle Tavern, but it wasn't ready to come out of its shell. It was only there for emergency. But we're breakin' it out.

*T.G.: Why do you favor the one you have now?*

Gordon: I can't play without a whammy bar. I gotta have that. It's just part of my playing style. But the Eagle is coming out -- it's an Eagle, not a Mockingbird.

*T.G.: Brian, your drum set is cut down from what it used to be. Could you tell us about that?*

Brian: Mainly, from playing all the different clubs, the more I played, the more of a pain in the butt it became to move it all around.

Gordon: Actually, we threw some of it off the stage. You don't need this! Crash!

Brian: When I finally broke it down to just a lousy five-piece set, it was the most comfortable for me and I didn't have to move as much stuff. Plus, everybody enjoyed it, because, I don't know. I know Fred never liked double bass. I still play double bass, but on one bass drum. It's kind of the way things are now. Everybody's down to them little sets.

*T.G.: And you get just as big a sound out of it?*

Brian: Oh, yeah!

*T.G.: Frankie, you're the youngest member of the band. Do you ever feel intimidated by that?*

Frankie: No. I never feel intimidated.

*T.G.: Do you look up to your older brother Gordon?*

Frankie: I'm definitely inspired by him.

*T.G.: Is there anything stewin' and brewin' for Aleister Crowley right now?*

Freddi: We're working with Wolfe Records right now, which is at the Galaxy. Wolfe handles Cinderella and Brittany Fox. Bob Leesch is producing our stuff. He's doing a really good job.

We've got like a four song demo. It's not out yet. We're not totally pleased with it. We're still shop-pin' around. We want to go with another company.

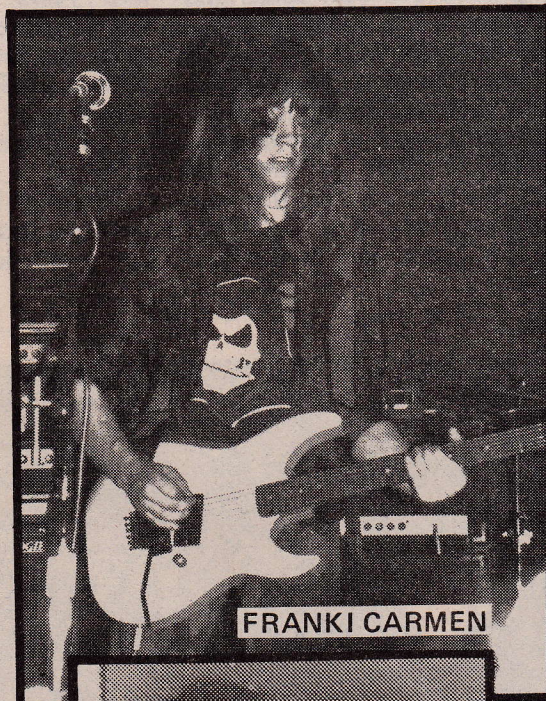
Gordon: Basically, we want to be happy with the product before we let it go.

Freddi: We're looking for a sound like, I don't know, we're hard to please; we're very critical of ourselves.

*T.G.: What are your immediate goals?*

Freddi: To get signed! That's even more important than playin'. We would love to get...I want to own my own jet (tons of laughter).

Gordon: Aleister Crowley Force One!



FRANKIE CARMEN

Photos by Ed Mason



DAVE JONES



# THE CULT BROTHERS ROCK CRILLEY'S CIRCLE TAVERN

By Meredith Kaufman

BRIGANTINE, NJ-Blue Oyster Cult's Joe Bouchard and his new band, The Cult Brothers, rocked a packed house at Crilley's Circle Tavern on Friday, March 6th. Pulling both old Cult songs and new songs from their enormous Repertoire, the Cult Brothers kept the crowd super-charged, and left them screaming for more.

Bouchard was a member of Blue Oyster Cult for over 16 years. Along with playing bass and overdubbing some keyboard parts, he was a key writer and

arranger on all of BOC's incredibly successful albums, eight of which went gold and two that went platinum. He left the band in 1986 and was a producer for two years before forming The Cult Brothers. During that time span, he got the chance to tour with The Spencer Davis Group, which was, as Bouchard put it, "A high school dream come true."

Backing Bouchard are three talented musicians. The electric duo of lead guitarist Billy

Hilfiger and bassist Andy Hilfiger and the ballistic drummer Jimmy Cacala. None of these men are strangers to the rock and roll scene. Billy Hilfiger was the guitarist for the Helen Wheels Band, and King Flux. Andy Hilfiger was also a member of King Flux, and Cacala played with Ice Water Mansion.

We had a chance to speak with Joe Bouchard in-between sets.



Photo by Ed Mason



In-Tune interview by Meredith Kaufman

**M.K.:** *Why did you leave Blue Oyster Cult and form The Cult Brothers?*

**J.B.:** I wanted to play guitar and keyboards as well as bass, and The Cult Brothers gave me that freedom. I can do anything I want. The shows are flexible as well; we never play the same set twice.

**M.K.:** *What are your plans for a new release?*

**J.B.:** We've cut a dozen demos and we've received good reactions from the record companies.

**M.K.:** *How do you feel about playing in clubs as compared to large venues?*

**J.B.:** I miss stadium shows but you often feel detached from that large an audience. With small clubs you get a good crowd and good vibes.

**M.K.:** *What do you think of tonight's show?*

**J.B.:** Excellent crowd! It's just like the old days, a true rock and roll experience.

**M.K.:** *Do you have a favorite song to play?*

**J.B.:** It varies from night to night. Godzilla is always a treat to play, and our new song, On Fire With Love, went really well tonight.

**M.K.:** *Are there any "new" bands that you like?*

**J.B.:** There are pockets of interesting music, but I think the overall picture is pretty stinky. Nirvana are good and so are Metallica, but there are really no big movements of good music.

**M.K.:** *Is there any likelihood of a BOC reunion?*

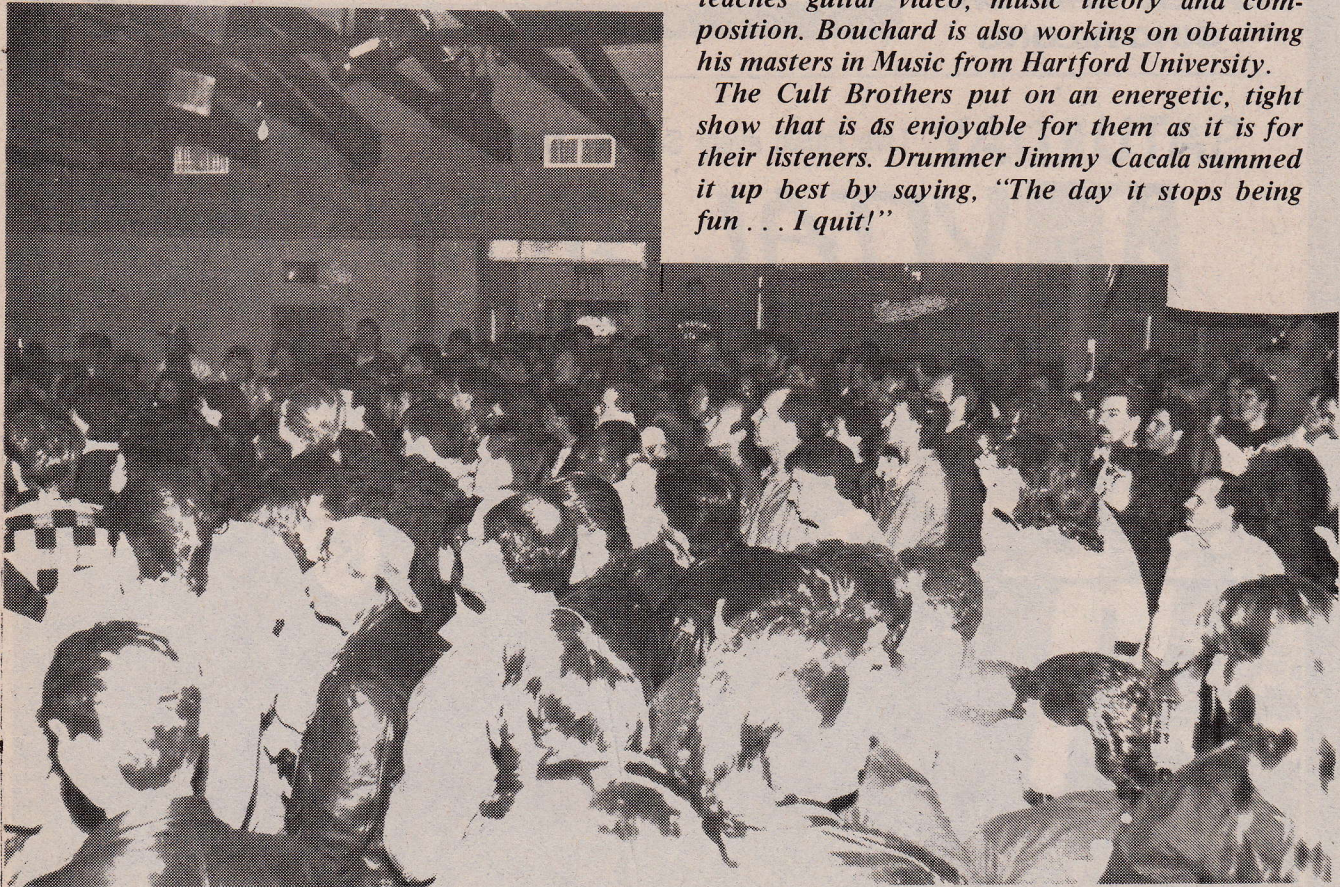
**J.B.:** It's possible; we are all still living!

\* \* \* \* \*

*Not only is Joe Bouchard a talented musician, he has another side that is quite different from his rock and roll persona.*

*When he's not with the band, he lives in Connecticut with his wife and two teenage daughters. He teaches at a special school for students with dyslexia and attention deficits. He also teaches guitar video, music theory and composition. Bouchard is also working on obtaining his masters in Music from Hartford University.*

*The Cult Brothers put on an energetic, tight show that is as enjoyable for them as it is for their listeners. Drummer Jimmy Cacala summed it up best by saying, "The day it stops being fun . . . I quit!"*





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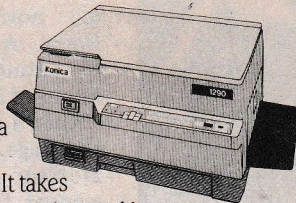
The band "Grooveyard" is putting together an area concert/food drive at the Scullville Volunteer Fire Hall, Mays Landing Road, Somers Point, Saturday, April 25, from 4 until 11 p.m.

Admission is \$6 at the door or \$4 if you bring canned goods. All canned goods will go to the Atlantic City Rescue Mission.

Bands slated to appear, along with Grooveyard, include Deardarkhead, Noise Museum, Mother Flower, Blue Green Gauge, and Whale. (Each band has a distinct sound of its own.)

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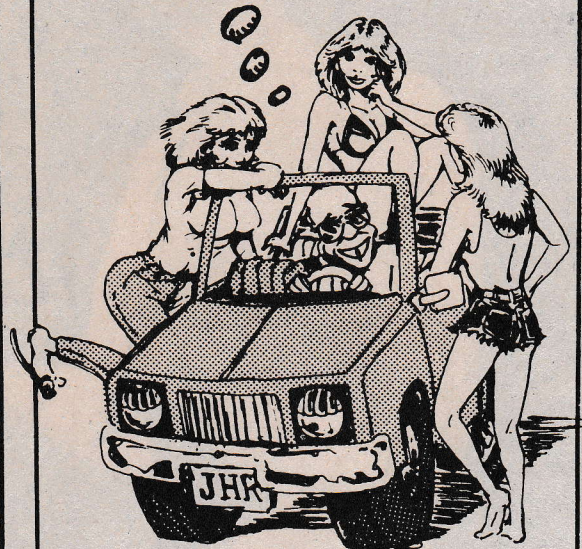
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# RTZ RETURN TO

BY TOM GARGAN

**SOMERS POINT** — On Sunday, March 15, lead vocalist Brad Delp and guitarist Barry Goudreau, both formerly of Boston, brought their hot new band, RTZ (Return To Zero) to Crazy Jane's in Somers Point.

The concert, which was promoted by Tony's Tickets in Hammonton, was a big success and Tony stated afterwards that he will be presenting more concerts in the future.

The evening started out great with a local band named I.C.E. whose lead vocalist at times reminded me of Vince Neil and other times sounded like Meatloaf. One slow ballad they did was especially nice. Keep an eye out for this band because they're very promising and draw their influences from a wide range of music.

Next to take the stage was one of my now favorite bands, Flamin' Harry. As usual, Harry scorched up the atmosphere with his fired-up brand of Blues.

When I spoke with Harry as he left the stage, he said he was having some monitor problems, but it wasn't evident from where I was standing. The sound was just great.

During the next intermission, I slipped up to the V.I.P. Room to thank Tony from Tony's Tickets for helping us. As busy as he was, he took the time to make sure our In Tune crew had our passes and everything we needed to make our job easier. We were treated very well and we really appreciate that.

As I was winding downstairs, RTZ was emerging from the shadows and onto the stage amidst a thunder-

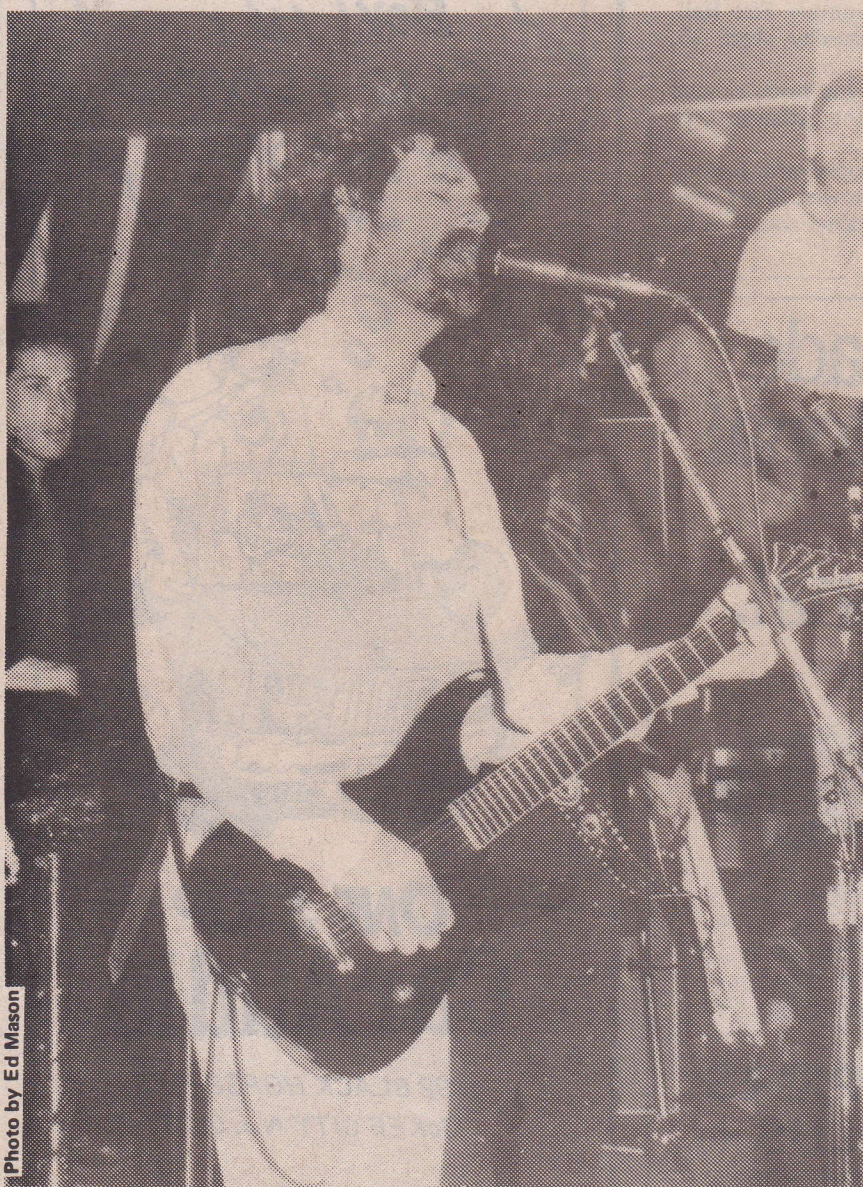


Photo by Ed Mason

Brad Delp's voice was as great as ever.



# Z

# ERO

# ROCKS— SOMERS— POINT—

ous roar from the crowd. Brad and Barry were shaking hands with everyone and smiling; everyone was in a good mood, including myself.

From the opening chord, it was evident just how professional these guys are. With the crowd pressed in against the stage, RTZ delivered songs from their new album that certainly reminded one of Boston, but at the same time had qualities that set them apart.

Brad and Barry's new bandmates are Brian Maes on keyboard, Tim Archibald on bass and Dave Stanelli on drums.

This unit known as RTZ is very tight and the vocals are super solid. I've always been a big Boston fan and after seeing RTZ perform live, their album joins my CD collection. Just fantastic.

RTZ capped off the evening with a few Boston songs such as "Long Time" that were astonishingly like the record, and the crowd roared in approval.

As I left the building after the show, it occurred to me that this may be the best thing that's happened inside Crazy Jane's since it was built. It's a great place to see a big name rock band and I'm looking forward to seeing the next one.

My only criticism is the stage needs to be raised a little.

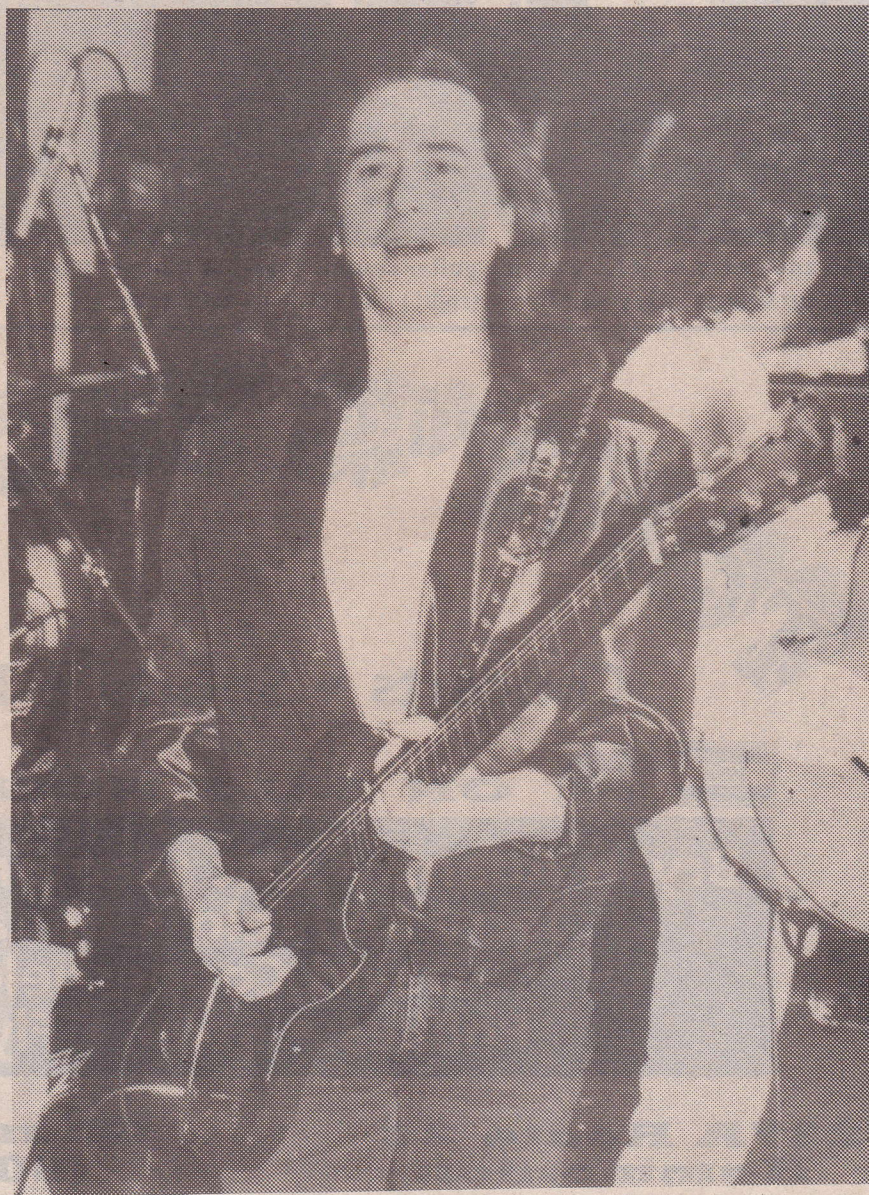


Photo by Ed Mason

Barry Goudreau weaving guitar magic from his SG.





Brad and Barry of RTZ working guitar sounds together (above) while back-up singers Mary and Patty (right) add some sweet vocals.



PATTY



MARY

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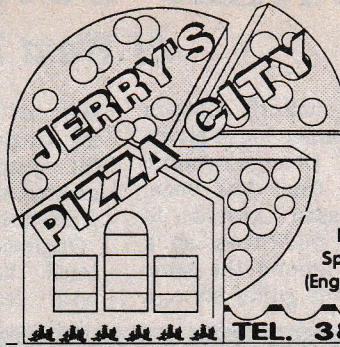
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# LUTHER "GUITAR JUNIOR" JOHNSON

## *"I Want To Groove With You"*

Luther "Guitar Junior" Johnson is one of the premier blues artists to emerge from Chicago's music scene. Originally from Itta Bena, Mississippi, Johnson arrived in Chicago in the mid-fifties as a young man. At around the same time, the West Side guitar style, a

style of playing alternating stinging single-note leads with powerful distorted chords, was being created mostly by Magic Sam and Otis Rush.

Originally developed because their small bands could not afford both lead and rhythm guitar

players, this style grew into an important contribution to modern blues and rock, influencing such notables as Eric Clapton and Mark Knopfler. Johnson served a long sideman apprenticeship with both Magic Sam and Muddy Waters, while developing into a strong performer in his own right. Today, Luther is widely considered the foremost proponent of the West Side guitar style and the heir apparent to the late Magic Sam's West Side throne.

Johnson first gained an international reputation as guitarist and vocalist with Muddy Waters' band, touring the U.S., Europe, Japan and Australia from 1973-79. Given the opportunity to front the band on his featured tunes in each show, Johnson's super-charged performances consistently thrilled audiences in the world's leading concert halls, including the Newport Jazz Festival, Antibes Jazz Festival, New Orleans Jazz & Heritage Festival and countless others. During his association with Muddy Waters, Johnson also shared the stage with the Rolling Stones, Eric Clapton, the Allman Brothers, and Johnny Winter. He made a guest appearance in The Blues Brothers movie, as well.

In the late 1970s, Johnson released his first two albums as a leader for France's Black & Blue label. Back home in the States, the Nighthawks featured him on three of their Adelphi albums (under the nickname "Guitar Junior") and also invited him to tour with them as guest artist on several occasions. In 1980 after leaving Waters' band, Chicago's Alligator Records recorded four Luther "Guitar Junior" Johnson selections for their "Living Chicago Blues, Volume 6" anthology album. One of the tunes, "Got To Have Money," became a hit in the Chicago area. Soon afterwards, Johnson moved to the East Coast and began to front his own band, The Magic Rockers.

In the summer of 1982, Johnson's tour of Europe was highlighted by an appearance at the Montreux Jazz Festival. His rendition of "Walkin' The Dog," included on



Photo by Ed Mason

Luther squeezes out the rockin' blues at the Circle Tavern in Brigantine.



the Atlantic Records anthology album "Blues Esplosion" recorded live at the Montreux Festival's Blues Night, won a Grammy Award in 1984. Johnson's first domestic album as leader, "Doin' The Sugar Too," was released soon after on Chicago's Rooster Blues label. Featuring his regular touring band, The Magic Rockers, augmented by the Roomful of Blues horns, the album received rave reviews and was voted No. 4 Contemporary Blues Album of the Year and included the No. 2 Blues Song of the Year ("Hard Times") at the 1985 W.C. Handy Blues Awards.

Since stepping out on his own, Luther "Guitar Junior" Johnson has toured with The Magic Rockers from coast to coast in North America and has completed three European tours. Johnson has performed with the late Stevie Ray

Vaughan, Jerry Garcia and Bonnie Raitt. His music is a mixture of blues, rock 'n' roll, 60s soul, r&b, and even a touch of country.

Strong Luther Johnson original songs, plus keen renditions from the songbooks of Magic Sam, Muddy Waters, Chuck Berry, Jimmy Reed, Slim Harpo, T-Bone Walker, Robert Johnson, Howlin' Wolf, and Willie Dixon form the core of his material. Johnson's vocal style and repertoire also bear the influence of "The Sound Of Philadelphia" — Sam Cooke, Wilson Pickett, and The Drifters.

In 1988, Johnson captured the W.C. Handy Award for Blues Single of the Year with "Woman Look What You're Doin' To Me" and "Nine Below Zero." Luther and his Magic Rockers were chosen to tour 10 countries in Central America and the Caribbean as part of the United States'

Arts America program in the fall of 1989. The band acted as "musical ambassadors," performing at theatres, cultural centers and embassy locations in countries including Belize, Honduras, El Salvador, Nicaragua, Guyana, Surinam, Grenada, St. Vincent, the Dominican Republic and Haiti.

"I Want To Groove With You," Johnson's latest, was released on the Bullseye Blues/Rounder label in the fall of 1990. Receiving rave reviews, the album features 12 (seven original) soul-tingling blues tunes with Johnson at his vocal and instrumental best, backed by his powerhouse touring band, The Magic Rockers.

With his powerful guitar work, soulful singing, and charismatic and highly visual show, Luther continues to win over audiences worldwide, and leaves them "stomping and hollering for more."

# genesis

## MAY 31ST

### AND JUNE 1st

After a five-year wait, Genesis returns to Philadelphia at Veterans Stadium Sunday, May 31, 8 p.m.!

The 1992 Genesis tour will be much more than just a band playing music. It will be that, of course, featuring songs from *We Can't Dance*, the band's 17th album which is already double-platinum in the U.S., and it will certainly include their Top-10 single, "I Can't Dance."

The album was released in November to enormous popular and critical acclaim, hailed as a "masterpiece" by the Cincinnati Enquirer and "elegantly spare" by Rolling Stone.

The band's 1992 tour will bring the excitement of Genesis' music to two generations of Genesis fans. (Tickets for their Ohio Stadium show went on sale to students only on March 14 and within hours 52,000 tickets had been sold.)

The tour will be a chance to see Genesis in a great, big stadium setting. But it will also be, in the words of Production Manager Morris Lider, "an altered environment, a complete visual-aural experience, a real technical tour-de-force."

For a start, the production team headed by Lider and Production Designer Mark Britman eliminated the shortcomings of most outdoor concerts.

"The puppet box is gone," explains Britman. "In the

past, the stage has had walls and a roof, so the performance has taken place in this big puppet-show box. That's gone. The roof's gone. The walls are gone."

Instead, Genesis will perform their 25th American tour on an open stage. The difference is immediately obvious.

Also, the band's show will be fed onto the giant Sony Jumbo-tron screen, measuring 42x21 feet above the stage.

"Typically, artists have used projection televisions," explains Sony's Curtis Sullivan. "This looks like a huge Trinitron set. There's none of that washed-out effect. It just looks amazing — if you want to do it right, this is the way to do it."

"The key is that you'll feel, anywhere in the stadium, as though you're in the 10th row," says Britman. "We'll be bringing everybody right up on the stage. Everyone there will be part of the experience."

"This show," says Lider, "won't be just a replay of the album. It will lure the audience into an altered environment, an entire visual-aural experience. It says, 'The 21st Century isn't eight years away. It's here, and here's what it sounds and looks like'."

For ticket information, check at Ticketmaster locations.

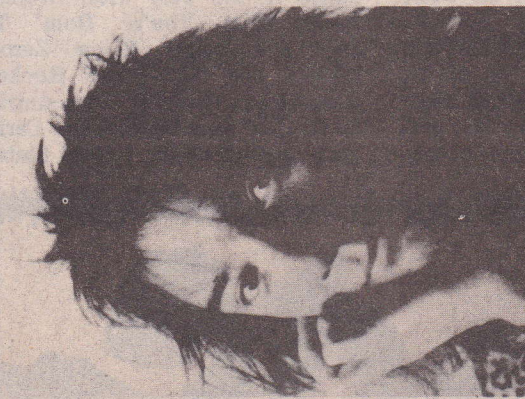
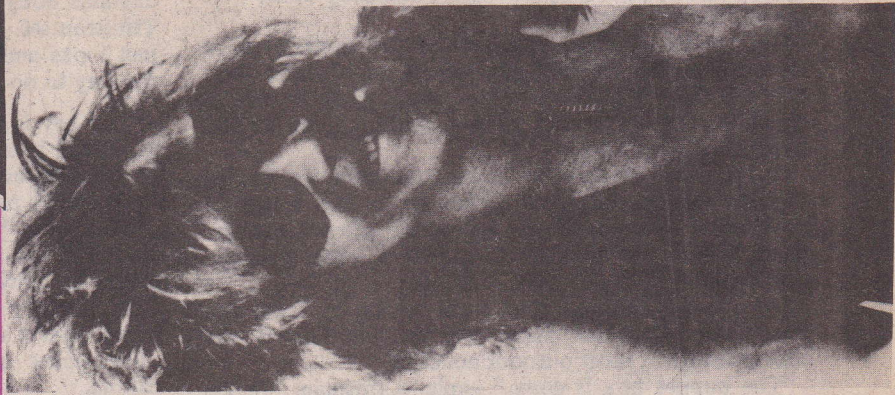


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# Calendar

# ★ APRIL ★

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			<b>1</b> WIERD THINGS	<b>2</b> COMMON SENSE \$5 Pitcher \$1 Shot Special	<b>3</b> JACK ZAWACKI AND THE TONE BOMBS	<b>4</b> WITNESS
<b>5</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>6</b> UNDERCOVER 50c DRINKS 10 to midnight	<b>7</b> BILLY HENDERSON —plus— PITCHER OF BEER NITE	<b>8</b> WIERD THINGS	<b>9</b> OTIS DAY BLUES	<b>10</b> LOVE FEST 92 4 Band Showcase	<b>11</b> UNDERCOVER
<b>12</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>13</b> UNDERCOVER 50c DRINKS 10 to midnight	<b>14</b> BILLY HENDERSON —plus— PITCHER OF BEER NITE	<b>15</b> TO BE ANNOUNCED	<b>16</b> COMMON SENSE \$5 Pitcher \$1 Shot Special	<b>17</b> FOGHAT	<b>18</b> CRYSTAL ROXX — Every Girl's Dream Band
<b>19</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>20</b> UNDERCOVER 50c DRINKS 10 to midnight	<b>21</b> BILLY HENDERSON —plus— PITCHER OF BEER NITE	<b>22</b> TO BE ANNOUNCED	<b>23</b> COMMON SENSE \$5 Pitcher \$1 Shot Special	<b>24</b> EDDIE AND THE CRUISERS	<b>25</b> WITNESS
<b>26</b> WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	<b>27</b> UNDERCOVER 50c DRINKS 10 to midnight	<b>28</b> BILLY HENDERSON —plus— Pitcher of Beer Nite	<b>29</b> TO BE ANNOUNCED	<b>30</b> ROCK LOBSTER Fund Raiser \$10 Beef & Beer 10:30 - 2:00	<b>Concert Events</b> <b>SATURDAY MAY 2</b> <b>MOLLY HATCHET</b> <b>MAY 15</b> <b>PETER CRISS</b> <b>Formerly of KISS</b>	

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# NEW RIDERS OF THE PURPLE SAGE

BY JEFFX

*New Riders Of The Purple Sage played at Crilley's Circle Tavern in Brigantine February 21 and Jeffx of In Tune Magazine got the chance to interview the band.*

*The band consists of: John - vocals and rhythm guitar; Keith - guitars and vocals; and Rusty - guitars, fiddle and vocals.*

*In a relaxed atmosphere, I started talking to John, the band's songwriter, and he was as interested in finding out about our magazine and the area's club scene as we were about his band.*

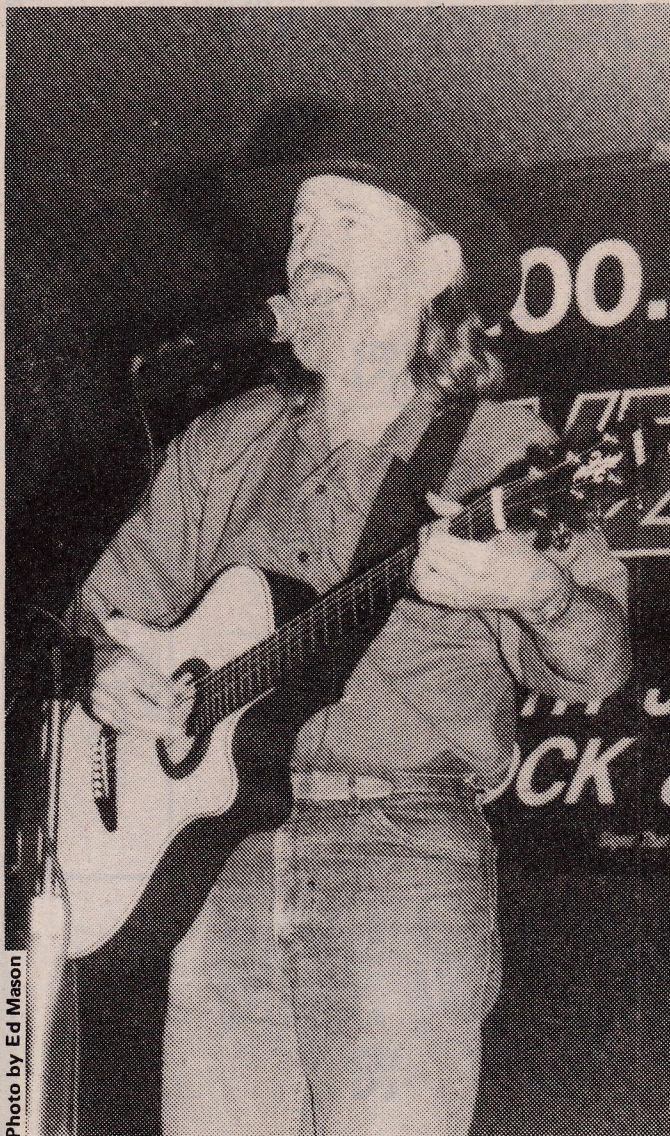


Photo by Ed Mason

JOHN

*Jeffx: How did the name of the band come about?*

John: Robert Hunter made up the name. We were after a name for a cowboy band and how more cowboy can you get than Riders Of The Purple Sage? Once we had determined that, hey! That's already been taken, we went ahead and put new in front of it. As it turns out, that was an O.K. thing to do because since then I had met the guy that owns the original name, The Riders Of The Purple Sage; his name is Buck Page and he lives out in California. Buck still sings great to this day and he was a member of the original Riders who worked with Roy Rogers and Gene Autry and all those guys.

*Jeffx: So when did you guys first form the New Riders Of The Purple Sage?*

John: It was in 1969 during the summer. I was writing songs and hangin' out around Garcia's place and I got different guys to help me play my songs.

*Jeffx: How many original members are in the band?*

John: Well, I'm the only original left. I got different guys now but we still play the songs we used to and now we can sing the harmonies.

*Jeffx: Where are you guys from?*

John: We're from out west. We're from Northern California, the other end of the Golden Gate Bridge from San Francisco. Rusty and I both are from Merind County and Keith is from Petaluna, which is in Sonoma County. That's how we got to be associated with the Dead because we're from the same area.

*Jeffx: Is the band releasing any new material?*

John: Well, we have some CDs for sale and we are in the process of finishing a new release which we are working on out in San Francisco. This will include some old songs and some never before heard songs on it. The new release will be called "Midnight Moonlight" and it will include our version of the title cut, an old Peter Rodes song. It will also include a couple songs that Rusty has brought in.

*Jeffx: Does your band play throughout the whole country?*

John: I've been in 50 states and played in 49. I used to say that you could drop me off at a



stretch of highway and I'd be able to tell you where I was within 10 or 15 miles, but that's getting trickier and trickier.

*Jeffx: Where do you get your idea to write a song?*

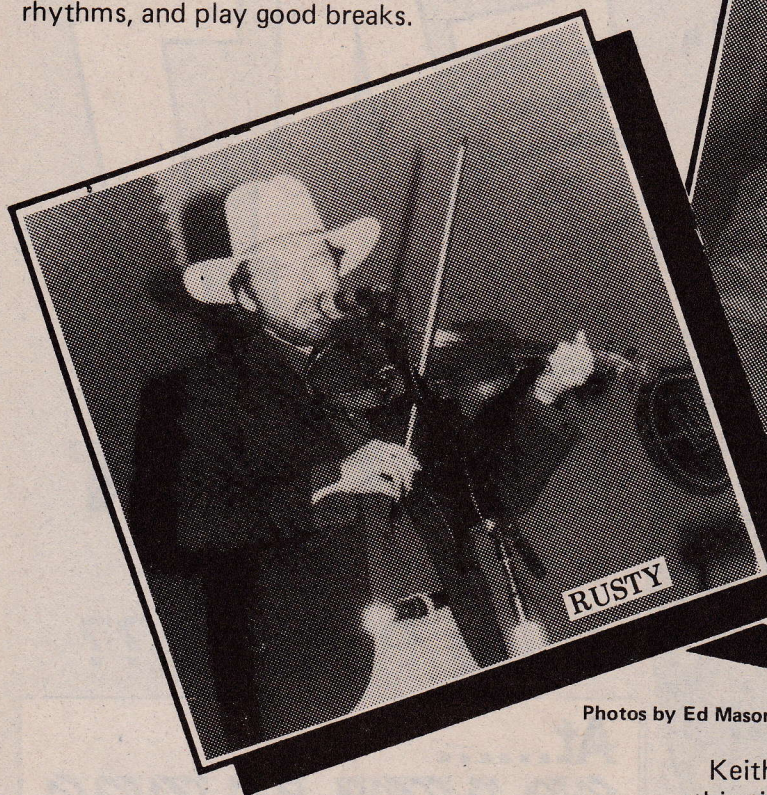
John: From wherever they arise. Once I took a special type of trip that changed a lot of the ways I look at things, so some of the stuff was based on that. Other stuff comes from taking an idea and pursuing it; from that I make a structure that my friends can play on. I sing it and lay it on out, then the other guys get in there and do the real picking. I'm just a rhythm guitar player. I play the boom-chang, boom-chang and sing. Some of the guiding principals of the band are to do some bluegrass harmonies, do solid Stones-type rhythms, and play good breaks.

John: Oh yeah. We'd love to play at the Circle again and are already planning future dates here.

*Jeffx: I ask because I noticed you have quite a large following and everyone was definitely into the music. (Keith walks up.)*

Keith: Interviewing still? Plugging the new record, I hope? (Says happily.)

John: Yeah, Relic's been trying to get us for years and he's finally done it. We finally struck a deal with him.



Photos by Ed Mason

*Jeffx: I know a lot of bands don't like to categorize their music, but from watching your performance, I noticed NRPS has a country, blues, and jazzy sound. What, if any, would you consider the band's musical style?*

John: All three of those are perfectly fine adjectives (laughs). Thank you, thank you. In the media, if they can't define you, then that gives them a chance not to write about you. If they can't wrap you up into a little capsulated version of what you are, then they don't want to bother with you.

*Jeffx: Will your band play here at Crilley's Circle Tavern again?*

Keith: But he's actually got some distribution this time, so we're goin' with it. This is mostly an acoustic album with no drums. I'd say 90% of the instrumentation is acoustic guitar, with some electric guitar, too.

John: Let's say it's 20% electric, O.K.?

Keith: Well, not counting the bass.

John: (laughs)

Keith: You can't count the bass, John; we got acoustic bass on some tunes.

*Jeffx: Do you guys sing vocal harmonies on the recording?*

Keith: The harmonies are real strong and David Nelson is on it!

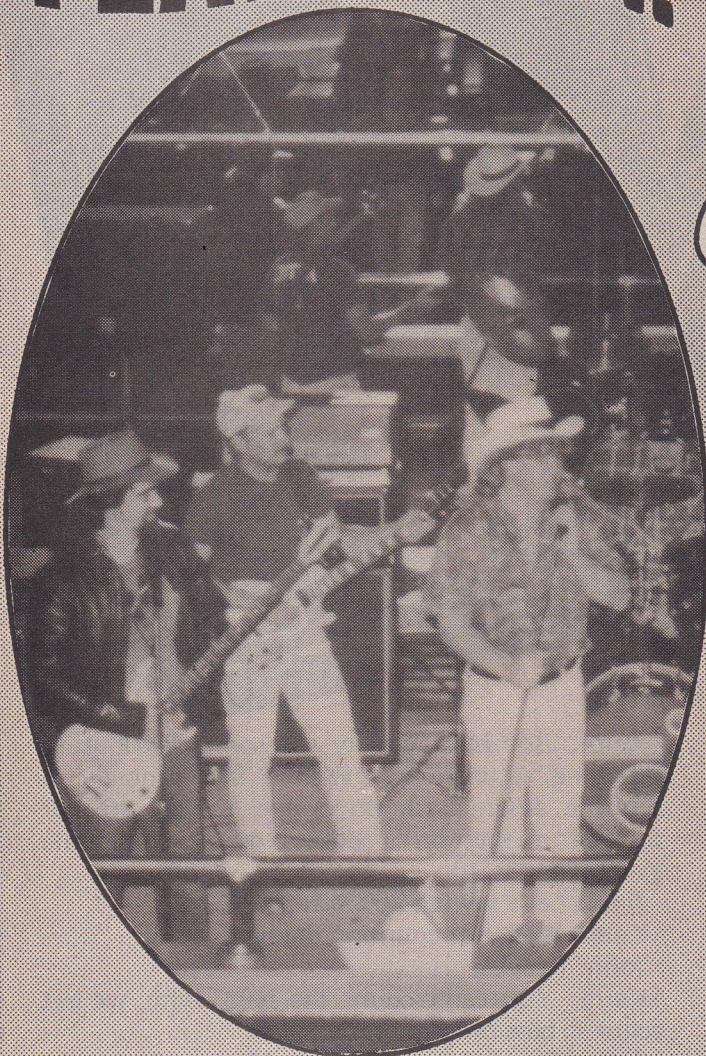
John: We're going for the one take on vocals  
(Continued on page 46)



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# M O V I E R E V I E W

# WAYNE'S WORLD

BY GINA M.



Take a few skits from "Saturday Night Live," add in a cast of whacky characters, stir it all up with a bunch of good tunes, top it with some harmless fun, and "Wayne's World" becomes a great laughter refreshment.

Set in a basement, Wayne Campbell (Mike Myers) and Garth Algar (Dana Carvey) host a late night cable-access TV show. Their zany anecdotes are noticed by a television executive, Benjamin Oliver (Rob Lowe) who sets out to profit off what he thinks are a couple of easy, naive losers. He paints Wayne and Garth an awesome picture, but as bad guys go, doesn't quite deliver what they expect.

Of course, there's the "babes." For Wayne, there is Cassandra (Tia Carrere) a great heavy metal singer who wins Wayne's heart at first sight. However, Benjamin is all too ready to put the moves on her, thus creating competition. Garth, on the other hand, explodes with emotion for his "dreamwoman," (Donna Dixon) even though he has trouble with communication.

Meanwhile, lurking in the shadows is Wayne's psycho-ex-girlfriend, Stacy (Lara Flynn Boyle). She feels they are destined to be together, despite Wayne's efforts to change her way of thinking.

Along with the ups and downs of the "babe" scene, Wayne and Garth venture to a concert. They get to meet their idol, Alice Cooper, (himself) who adds a twisted sense of humor to the plot.

With such a comedic cast, behind the scenes Producer Lorne Michaels, Director Penelope Spheeris, and Screenwriters Bonnie and Terry Turner utilized their successful triumphs from "Saturday Night Live" to create this diversion of hilarity.

So party on with "Wayne's World" for a night of laughs, excellent tunes, great babes, and awesome dudes. You might just get bored . . . NOT!



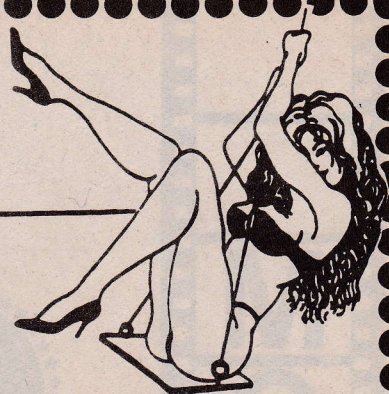
"Wayne's World" stars Mike Myers (left) as Wayne Campbell and Dana Carvey as his sidekick Garth, characters previously featured on "Saturday Night Live" whose hilarious misadventures have now been captured for the big screen. The Paramount comedy was produced by Lorne Michaels and directed by Penelope Spheeris. (Photo by E.J. Camp)



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# New Products Report

## FOSTEX X-18 PAVES THE WAY

BY TOM RITCHY

### FOSTEX X-18 STEREO CASSETTE MULTITRACK RECORDER

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I'm a struggling songwriter putting demos together to see if I can drum up any label interest in my work. I play acoustic guitar, and I sing passably well. I don't have a lot of money, so I can't spend hundreds of dollars per song to go into a professional recording studio. I've seen what they do in there—it's three hours of setup (and \$200 – \$300) before they even have a drum sound they like. By the time you're done for the day, you're in for a cool thou, and that's before the mixdown charges. Unbelievable.

Lots of people tell me that my songs are really good, and that I should be able to sell them to someone like Michael Bolton, or Linda Ronstadt, or Bette Midler. But an agent told me, as he was throwing—I mean, showing—me out of his office, that I'd better get my production act together. People used to think that the presentation of the song was irrelevant, and that only the quality of the writing mattered, but no longer. Producers and performers are glutted with tapes. They still listen to them, but the ones that don't sound good from the first few notes are thrown out right away. It's not enough to leave the arrangement to their imagination—it's gotta be there, right in their faces.

Since I don't have the bucks for a full-fledged studio extravaganza, I popped for a Fostex X-18, one of the most affordable multi-tracks around. Because Fostex is known for its pro equipment and has a long history of packing pro features and performance into economical gear for the average musician, I had faith that I'd be able to make high-quality recordings of my tunes. I was not disappointed.

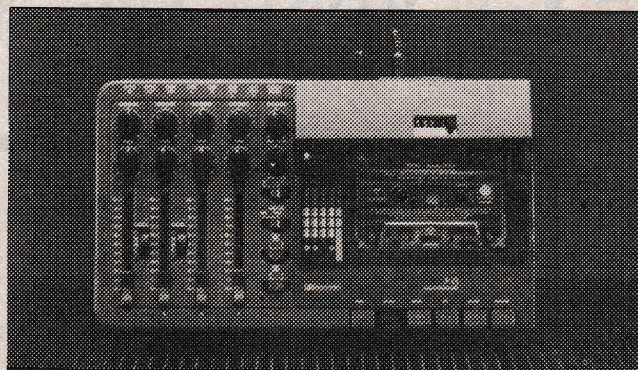
Like most musicians, I have friends that I play with who are willing to play on my recording for free if I do the same for them, so the talent budget was minimal. Shall we say it was nonexistent? Anyway, I called in my friend Caryn for background vocals, and my friend Ted to do the keyboard arrangements. I sang lead vocal and played rhythm guitar.

I threw my new X-18 into a knapsack along with charts for my latest tune, and headed on over to Ted's house. He thought it best to start working over there, since his keyboard and drum machine are a nuisance to break down and set up. Me and my X-18 are totally mobile—it's a whole recording studio weighing just under 5 lbs. So, the pilgrims journeyed to the mountain.

First, Ted laid down a basic backup sequence to hold the song together. He used a black box called a sequencer and laid down a simple, standard rock drum beat, and then a bass part that outlined the chords and feel of the song.

"So, are you ready to record?" I asked him. "Let's get these sounds down on tape!"

He laughed and said, "We're ready to record, all right, but we're not gonna record the sounds at all. The first thing we gotta do is to lay down a sync track. It's kind of hard to explain, but you'll see how it works in a minute. The bottom line is that we don't have to record the synth parts until final



mixdown, so we can save tape tracks for voice and guitar. An extra bonus is that the synth parts go to the master tape as first generation, which gives them the maximum clarity and presence."

Then he connected the "Sync Out" jack on his sequencer to the "Sync In" jack on the X-18. I started recording on track 4. Ted waited a few seconds and then turned the sequencer on, and we let the recording roll for the rest of the tape. This is called "striping" the tape, I learned.

After the tape was striped, we rewound to the beginning and hooked it's Sync Out jack to the sequencer's Sync In. Ted set the sequencer to "External Sync". We played the tape. When we reached the beginning of the recorded sync signal, the sequencer started playing Ted's scratch tracks. It was cool and kind of magical.

Then we called up Caryn to lay down some vocal tracks. We had three tracks left to play with, and I wanted Caryn to overdub some backing tracks in 3-part harmony. So, she recorded on tracks 1 and 2, singing along to the sequenced backup. We then mixed the two tracks, along with a live vocal track, to track 3, with a little reverb. That freed up tracks 1 and 2. I recorded an acoustic guitar on track 1, and then I bid Ted "Adieu" and went home.

Later that night, I took my trusty X-18 (it was beginning to feel like an old pal by now) and a microphone over to a nearby hallway which, I'd noticed, had a really interesting natural reverb. I was hoping to capture some of this effect for my lead vocals. It was easy to record there, because the X-18 runs on AA batteries. It turned out to be a great-sounding place, and (after about 5 takes), I got a lead vocal track that I really liked.

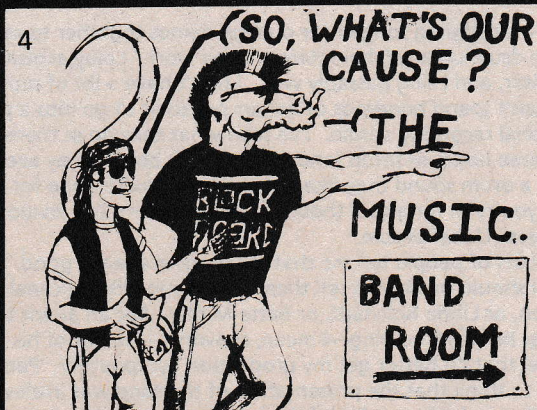
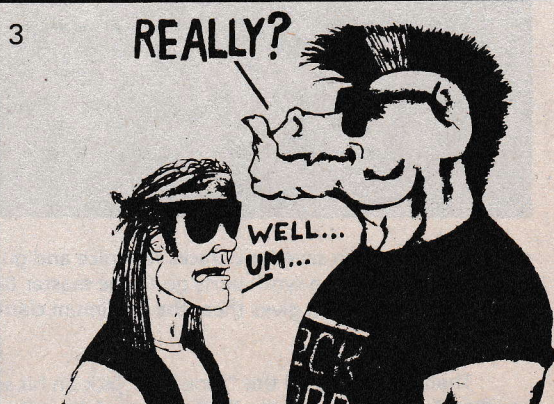
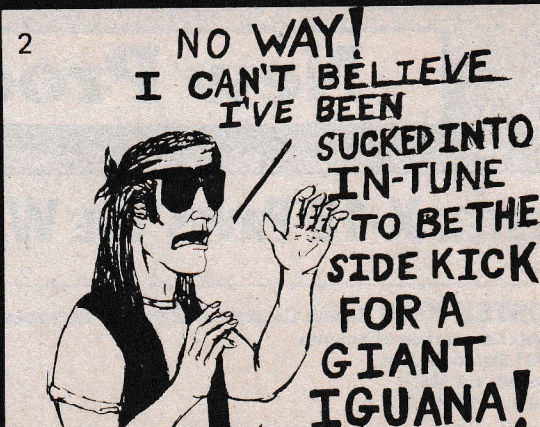
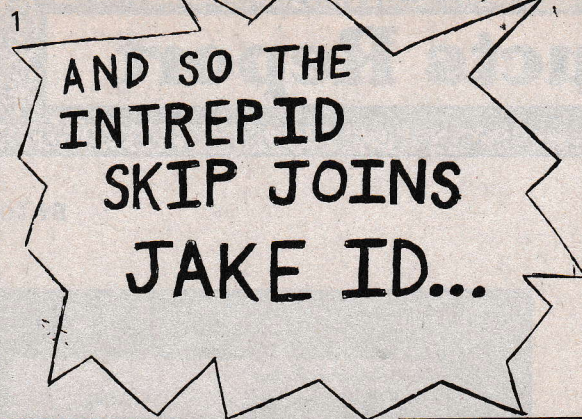
Finally, I went back to Ted's place to mix it all down. Using his sequencer, he added some keyboard parts to complement my vocal phrasing. This didn't use up any more tape tracks—it was locked to the sync track we already had. We panned the lead vocals dead center, along with the bass. The background vocals went soft right, balanced by the lead guitar soft left. We put the acoustic guitar track through a stereo chorus, using the X-18's Aux Send and stereo Aux Return

(Continued on page 34)



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Band to be announced





## YOU SHOULD KNOW

*By Scott Campbell*

**CAVEDOGS** - Joy Rides for Shut-Ins (1990)/ Soul Martini (1992) Capitol. If rocked-out pop is your cup of tea, look no further. The Cavedogs are for you. This release is the very impressive follow-up to 1990's "Joy Rides for Shut-Ins." Both releases are excellent. Space will not allow mention of particular cuts on these CDs because there are too many highlights to consider. If FM radio can be convinced to play this band, they should be a staple of the 1990s -- absolutely excellent.



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## New Products Report

(Continued from page 31)

busses, so it seemed very immediate and present. We used a different chorus, built into Ted's keyboard, for the piano part. And we panned different parts of the sampled drum set to different parts of the stereo field.

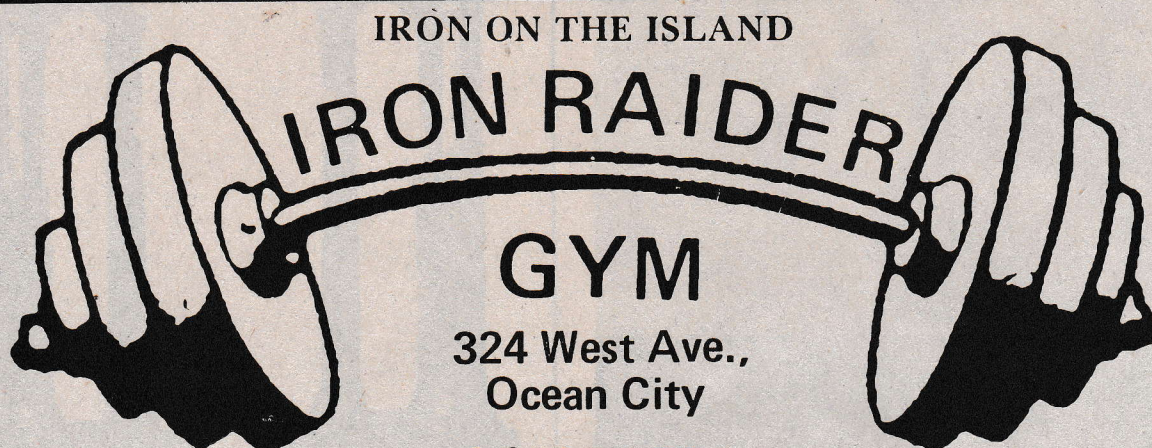
The end result sounded great, and I'm pleased as punch with it. And that agent? I submitted my tape to him under a different name, and he called me back to meet with him. And he didn't even hang up when he found out it was me again.

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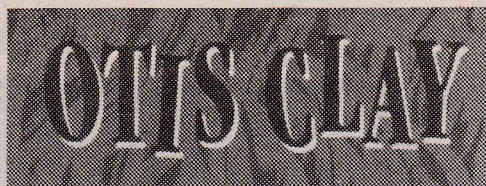
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& the

## CHICAGO FIRE

Soul, Blues, Gospel — it's virtually impossible to pigeon-hole the music of Otis Clay. "I just sing, man. I don't ever put myself in a category," he says. "I got a long ways to go with this thing, because I got a lot of music in me. I like the idea of being free to create."

Since 1965, Otis Clay has turned out some of the finest, purest soul music in America. He has released almost 20 singles and six albums worldwide, and has one of the most powerful voices in the business, with several hits to his credit, including "Trying to Live My Life Without You" — a song which 10 years later earned Bob Seger a triple platinum record.

Otis moved to Chicago in 1957 from his hometown of Waxhaw, Mississippi, where he began to sing in church. He joined the Gospel Songbirds, later becoming the lead singer of the popular gospel group, The Sensational Nightingales. Otis was then signed to CBS Records in 1962, but the songs he recorded at CBS were never released.

In 1965, Otis was picked up by a Chicago-based R&B label called One-Der-Ful. The label released eight singles, the most popular of which were "That's How It Is, Got To Find A Way," and "I'm Satisfied." One-Der-Ful started to wind down business in 1968, at which time they sold Otis' contract to Atlantic Records.

Atlantic was starting a new subsidiary label called Cotillion, with Otis' version of the Sir Douglas Quintet song, "She's About A Mover," being the label's first release. Cotillion released two more singles before moving on to Willie Mitchell's label, Hi Records.

In 1972, Hi Records released Clay's first album, "Trying To Live My Life Without You," which included the hit single of the same name. The second single from that album, "Precious Precious," also did very well on the R&B charts. The success of that album and those two singles firmly established Otis as the leading soul singer in the world.

Back in 1975, Otis started his own Echo Records, using the same office which was once occupied by King Records on Chicago's Michigan Avenue. This gave Otis the freedom to record and produce his own soul and gospel records including such hit singles as "Victim of Circumstance," "Messing With My Mind," "If I Could Open Up My Heart" and "Turn Back The Hands Of Time."

While disco and funk continued to sweep North America, soul was finding new audiences in Europe and Japan. In 1979, Otis returned to Japan to promote his first Japanese release, "Got To Find A Way — The Begin-

ning," which contained many of the previously released One-Der-Ful songs. Otis' popularity and demand for his material produced the album "The Only Way Is Up." That album was compiled of singles released on Echo in the United States, including "Victim of Circumstance," "Cheatin' In The Next Room," "Messing With My Mind" and "Turn Back The Hands Of Time."

Because of the energy in Otis' live show, it was decided that his next record would be a live album. The two record set was called "Soul Man — Live In Japan." Due to the success of that album in Japan, Rooster Blues Records released it in the United States in 1985. The album won rave reviews throughout North America, giving Otis a whole new American audience. In the United States, as it did in Japan, the demand for vinyl from Otis Clay grew rapidly. In 1986, B.L.U.E.S. R&B Records released "The Only Way Is Up" in the United States.



Through the years, Otis has never forgotten his gospel roots. His popularity on the gospel circuit led him to release a 12-inch gospel single, "When The Gate Swings Open," on Jewel Records in late 1985. The song reached No. 14 on Billboard's Spiritual Chart in January 1986.

Otis has toured non-stop for the past three years, headlining shows throughout the United States and Europe. The year 1991 saw Otis and his nine-piece soul review sharing the stage with the likes of Robert Cray, Buddy Guy and Etta James — to name a few. In November, Otis recorded a new album for the Boston-based Rounder Records. The year ended with Otis sharing the stage with the Neville Brothers at San Francisco's famed Warfield Theater.

For booking information, please contact: Falk & Morrow Talent, 143 S. Cedros Ave., Solana Beach, CA 92075, (619) 481-3030 Monday through Friday, 10 a.m. to 6 p.m., Pacific time.



# DOCTOR WHISKEY

BY MEREDITH KAUFMAN



ALL PHOTOS BY BEN FOGLETTTO

Luca Trabanelli of Doctor Whiskey digs in on guitar at the Galaxy.....



while S.C. Bailey belts it out.

SOMERDALE, NJ — The crowd at the Galaxy was tough, but Doctor Whiskey took it in stride, and delivered a powerful, emotionally charged show.

Doctor Whiskey, hailing from Los Angeles, is fronted by S.C. Bailey. He is backed by an interesting bunch of excellent musicians: drummer Michael Monasterio, referred to as "the rhythm beast" by Bailey; two guitarists, Michael 'Le and Luca Trabanelli, and bassist Luca Bona.

Despite technical problems, the show was hard and tight. They have an original style of playing that sounds like Molly Hatchet meets the Sex Pistols. Unlike a lot of today's bands who use all their energy running around the stage like madmen, the members of Doctor Whiskey funnel their energy into their music. The result is an aurally stimulating show without the neck-ache you get watching some bands' impersonation of a pinball machine.

Doctor Whiskey takes pride in their music. Their songs deal with serious issues like child abuse,



drugs, confusion, and the deterioration of the music scene. They write all the songs together, each member contributing. "It's a complete conglomeration," said Bailey. "We split up everything five ways." This collaborative effort is evident in their fantastic guitar harmonies, and the pounding rhythms of Monasterio and Bona, not to mention Bailey's vocals.

In Tune had the opportunity to speak with Doctor Whiskey after the show.

**M.K.:** *So, what did you think of tonight's show?*

**S.C.:** This is only our third show with our new lineup. This band has come a long way from where it was, so in perspective we're happy but, there's a lot to work on.

**M.K.:** *I noticed that the crowd was tough; they tended to cater to the "home" bands. Does that affect your performance?*

**S.C.:** We're about to do a three month tour as an unsigned band, and that's a bitch. You've got to just put it in their face and win them over. They want to see what you're made of. It's cool -- you're under the gun; you either do it or you don't.

**M.K.:** *Do you have any influences?*

**S.C.:** Traditional rock bands, classic rock bands, like Aerosmith and Queen.

**Michael 'Le:** 70's punk bands.

**S.C.:** Yeah, like Sex Pistols and Fear. You can never have too many influences.

**M.K.:** *What do you think of the music that's out there right now?*

**S.C.:** I think that MTV has really f\*\*\*\*\* up the industry. Our song "Star" is all about that, "I can't sing, I can't dance, I can't play -- MTV wants my a-- anyway..." People out there want to be rock stars as opposed to rock and roll musicians. There's some really good underground movements going on, but mainstream sucks.

**M.K.:** *You guys are from all over the place; how did you get together?*

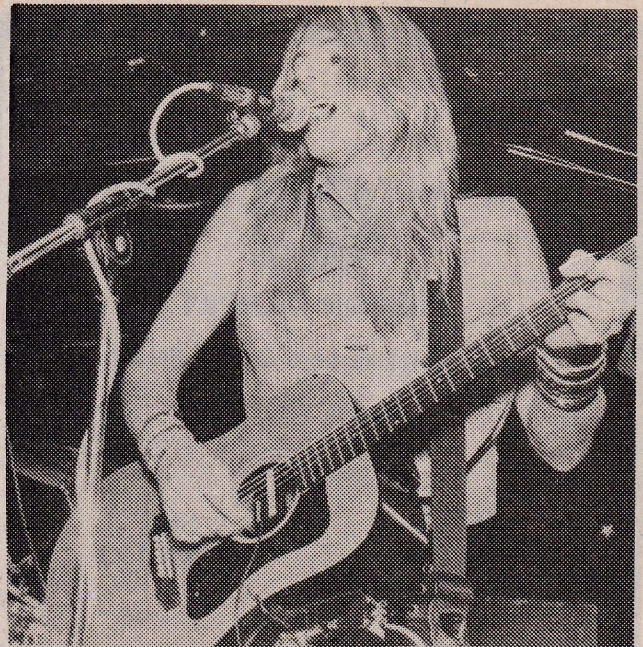
**S.C.:** Mik (Monasterio) and I met through a mutual friend, and we found Michael'Le through an ad in the paper. The Italians auditioned, we wanted to expand the sound of the band.

**M.M.:** They were one of the best selling Italian rock acts, and they knew they couldn't go very far with that so they bailed and came to America.

**M.K.:** *Your manager mentioned something to me about your educational background. Can you tell me about that?*

**S.C.:** I went to Purdue University and graduated European history. It's always been a passion of mine, and I think it shows up in the writing. I'm not being arrogant, but you can look at our lyrics; you won't find anything superficial there.

**M.K.:** *What's your outlook for the future, where*



**MICHAEL 'LE**



**LUCA BONA**

*would you like to see yourselves?*

**S.C.:** No matter how great you think the band is today, it doesn't really matter. You won't know until 10 years down the line. You can only be judged in retrospect. Our ultimate goal is for 10 years from now our music is being played on classic rock stations. We don't want to be a flash in the pan, we want to stand the test of time.

**Michael'Le:** The two things that make a good song are attitude and feeling.

Doctor Whiskey is a band that is worth looking into. Don't slight these guys; they are going to be big.

Doctor Whiskey and In Tune wish Get Well Soon to Monasterio's sister Pamela.



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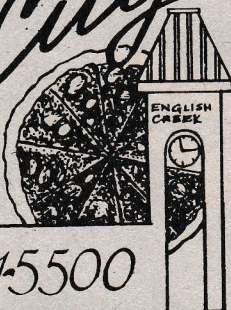
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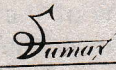
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# VIDEO REVIEW

By Joann Taylor



## FREEJACK

Street date: 5/6/92

From the producer of "Total Recall" comes this futuristic thriller starring Mick Jagger, Anthony Hopkins and Emilio Estevez. Based on Robert Sheckley's novel, "Immortality, Inc.," Freejack is set in New York City, circa 2009.

Estevez stars as a present-day race car driver who is plucked seconds before his car crashes and thrust instantly into the future.

In hot pursuit is a pack of 21st Century bounty hunters led by a ruthless Jagger. Technology in the future has made it possible for minds to be electronically implanted in other bodies, giving those who can afford "psychic surgery" virtual immortality.

Estevez is a freejack -- a doomed but healthy host body, determined not to go quietly.

## THE HITMAN

Available Now

Chuck Norris proves he has nine lives and an alter ego in this action-packed thriller set in the underworld of warring mobs in Canada.

Norris portrays a good cop betrayed and left for dead by a crooked partner (Michael Parks). Amazingly he survives -- determined to get revenge.

He goes undercover as a vicious, calculating hitman. This terrifying masquerade earns him a reputation and the trust he needs to infiltrate the organized crime ring.

Norris is lean, mean and unforgettable.

## MOBSTERS

Available Now

Four of today's top young actors star in this fast-paced action-adventure based on the true story of the rise of organized crime in America.

Lucky Luciano (Christian Slater), Meyer Lansky (Pat Dempsey), Bugsy Siegel (Richard Grieco) and Frank Costello (Costas Mandylor) rise to power during the 1920s and 1930s.

Also starring are Anthony Quinn and F. Murray Abraham.

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# (Quick Notes)

## MUSICIANS AND BANDS WANTED

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**WHERE:** South Jersey, Delaware Valley, Philadelphia, Atlantic City, and all points beyond.

If you're tired of false promises, broken dreams, closed doors, and generally all the other B.S. of the music scene, then maybe we can help. We don't make promises, build up false hopes, or any other hype. What we can do is a lot of hard work together to get you started on your dream. We plan to "disk-organize" the entire music scene and record industry by offering an alternative.

We are the P.U.B. disk-organization, a new and different production company that truly believes that you can cut through all the lies, promises and other garbage that almost every musician can relate to in the music biz. Our plan is simple, disk-organized and highly possible.

We need original musicians and bands to make it a reality. Together we can promote you, showcase you, record you, and most of all help you achieve some if not all of your goals. Please send us your copywritten original demos, photos, newsletters, calendars, videos, or other promo material for analysis. We will contact you to set up a time to meet and discuss your goals.

We do not obligate anyone for anything. We want a chance to meet as many original musicians as possible and try to help a few become more successful. We offer our time, talent, hard work and advice. The rest is up to you. Let's work together to make a real change in the crazy world of show biz.

Contact Rich Martin at P.O. Box 84, Wildwood, NJ 08260.

## THEFT CONTROL CORNER

IN-TUNE  
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*If you have had some musical instruments or gear stolen, report it to our office and we'll print it free of charge so everyone out there can be on the lookout for "HOT" equipment.*



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## Bluegrass

## Festival '92

The Watering Hole Tavern, located on the White Horse Pike, Devonshire (just west of Egg Harbor City) will be the site of the 1992 Bluegrass Ball on Sunday, April 12, 2:00 p.m. until ?

The affair will be hosted by the Southern New Jersey Bluegrass Music Association (S.N.J.B.M.A.) and produced by Boneshaker Productions.

Featured will be a special guest Bluegrass band, open mike, Bluegrass jam and door prizes.

There will be no cover charge for the Bluegrass Ball.

A musical instrument swap meet is on tap. People are invited to bring out their old (or new) guitars, fiddles, banjos, etc. for sale, trade, purchase, or just to pick with.

For open mike time slots, sign up at the bar or call Jack at 641-8149.

This is a good opportunity for local musicians who have that taste for Bluegrass to come out and be seen and heard, as well as to meet other people who share the same interest, or who are involved in the business: publishers, booking agents, sound techs, etc. Most important of all, this will be a fun time for people who just enjoy listening to good ole down home pickin'.

If you're not a picker or a singer, just come out and give a listen, or kick up your heels.

For the patrons' convenience, video cameras will be set up towards the stage, run to a monitor on the other side of the bar.

Also, there will be a demonstration of the new "Surefire Rubber Band Guns" presented by distributor D. George Off.





# CLASSIFIED

## ADVERTISING

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# Classified Ads

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**WANTED** - Bass player for professional original rock band. Call 926-3833 - Craig; 485-0370 - Guy.

**WANTED** - Guitar player w/vocal a must to complete established rock band. Serious only. Call 344-4182 12:30 p.m. to 7 p.m. a

**AUDITIONS** - Lead singer wanted for working Top 40 and original rock 'n roll band. We have all equip. including full PA. Dan, 641-6572; John, 646-9154.

**GUITARIST** looking to join band. Have lots of playing out experience - lead, rhythm and vocal capability. Call Frank evenings, 926-1989.

## Musical Instruments

**1969 SLINGERLAND** drum set, 5-piece, no hardware, no cymbals. \$175 or best offer. Call Tom, 391-0228.

**FOR SALE** - Effect pedals. DOD overdrive, Boss chorus, Boss digital delay and cry baby wawa. All excellent cond. Call Tom, 391-0228.

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**CERWIN VEGA** - A-400 Slave amp. 800 watts at 4 ohms. Just serviced, ready to go. \$450 or best offer. Call Tom, 391-0228.

**E.V. BASS CABINET** - 2 15-in. 150B series spks. \$270 takes it - thunderous. Call Tom, 391-0228.

**FOR SALE** - Shure headset microphone with carry case. Sacrifice \$75.00. Also SM57 Shure vocal/instrument mike. Good cond., \$75.00. Call Jeff, 927-2967.

**12 CHANNEL** custom high imp. PA head - needs some work. Call Ray, 391-0228.

## Wanted

**WANTED** - Guitars & amps, any cond. Call 383-9521.

**WANTED** - Original, unsigned musicians & bands to showcase for record deals and regional clubs & concerts. Send material to: Pub Disk-organization (Rich Martin), P.O. Box 84, Wildwood, NJ 08260, 609-465-2244. a

**WANTED** - Looking for electronic drum set w/hardware. Call 264-1190.

**WANTED** - 12 channel snake. Can afford to pay \$125. Call Ray, 391-0228.

**PA OWNER WANTED** - Must play killer piano/guitar or bass. Serious original project. Call Mark, 609-390-8223.

**WANTED** - Stand for follow spot. Altspot or Altair Mini-Trooper. Ted, 383-9134 after 5:30.

## Miscellaneous For Sale

**WORLD WAR II** memorabilia collectors: I have for sale old newspapers of the era. If interested, please call Liz evenings at 861-5156.

**FOR SALE** - Sports cards. D. Mutumbo, U.D. rookies, \$12. Other sports cards available. Call Joe, 861-5156.

**ENTERTAINMENT** center. Solid oak wall unit. Original cost \$2,200, sac. \$950. Must be seen. Not particle board junk. Call Chuck, 861-5156.

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# NEW RIDERS

(Continued from page 27)

method instead of doubling them. We want to be able to reproduce our recorded sound as a live band during performance also. We have a two-album agreement with Relic's here.

Keith: The first one will be acoustic and the second will be with a full five-piece band recorded live onto DAT. The second will be more of an electric live, rock out and a little different from the one we're doing now.

John: We can do it any way we want to, but the current idea is to do it live.

Keith: Well, I'd like to talk more, but we gotta get ready to go. We got to drive to Boston tomorrow.

*Jeffx: Boston?*

Keith: Yeah, well, just north of Boston. We're going to play a neat little club called Edible Rex. We got a long day tomorrow and we're still used to California time.

*Jeffx: Oh, did you fly over to the East Coast or drive?*

Keith: We flew in last night from San Francisco.

*Jeffx: How much of the East Coast will NRPS be playing?*

Keith: We'll be doing some dates around -- Scranton, Pa., Piermont, Connecticut.

John: Someplace in Danbury.

*Jeffx: Will you be playing in Jersey again?*

John: One more Jersey date in Asbury Park.

Keith: At the Rock Horse.

John: We got to get ready to go now, so thank you for your time.

*Jeffx: No, thank you for letting me interview the band.*

John: Is this magazine going to be free?

*Jeffx: Yes.*

John: Well, there's Bam in San Francisco, you know, and they have the Bammy's every year. Bay area musician, you know, B.A.M. They have their own awards ceremony and everything. Now it's a big event.

*Jeffx: Well, we hope In Tune magazine provides the musician with all the information he or she may want or need.*

John: It sounds good; good luck with your endeavor.

*Jeffx: Thanks again.*

The New Riders Of The Purple Sage show at Crilley's Circle Tavern included music with three-part vocal harmonies, steel guitar, slide guitar, acoustic and electric guitars, also fiddle playing.

During one song, the audience went berserk over the trade-off of licks between the electric guitar and fiddle.

I don't want to forget to mention that the New Riders Of The Purple Sage did play Panama Red and also did an excellent version of the Stones' Dead Flowers for an encore.

The band was very receptive to the audience, both on stage and off. NRPS sold T-shirts and CDs and stayed after the show to sign a large amount of autographs for admiring fans.

Once again, I thank NRPS for being themselves, cool.

To the Editor:

Dear Tom:

Thanks again for putting together "In Tune" magazine. It's what a lot of us really need in this area.

Tons of luck with it.

Jack McAllister  
Cardiff



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# DAVID COPPERFIELD

UNVEILS NEW ILLUSIONS IN  
CURRENT TOURING SHOW



David Copperfield, who has been hailed by audiences and critics as "the greatest illusionist of our time," will introduce several new illusions when he brings "David Copperfield: Magic for the Nineties" to the Spectrum on Saturday, April 4 for shows at 5 and 8:30 p.m.

His current show incorporates the driving sounds of Guns N'Roses, Van Halen and Peter Gabriel along with Sam Cooke, Harry Belafonte, and appropriately enough in this, his bicentennial year, Wolfgang Amadeus Mozart.

Copperfield, who reveals that the ideas for many of his illusions have come to him in his dreams, has, like many other people, often dreamed of flying. He'll make this dream a reality when audiences see him conquer the mystery of flight and soar through space without wings or strings.

Copperfield is a devoted fan of the late Orson Welles. Few remember that Welles, besides being a great actor and director, was an avid magician. He was also the host of David Copperfield's first TV special. Copperfield will pay homage to Welles by joining him as they perform an illusion together. A 26-year-old Welles, on a large movie screen, miraculously interacts with Copperfield and the live audience.

Also among the master illusionist's numerous talents is the unusual ability to "foresee" images on a blank space. For years he recalls passing walls and imaging graffiti on them and, later, seeing the wall with graffiti exactly as he had imagined it.

He has refined this gift of premonition for his latest illusion. On stage, Copperfield will place a large piece of paper in an envelope where it will remain in full view of the audience. He then invites people to come on stage and paint graffiti on a large wall. Once they are finished, he will open the envelope and reveal his prediction, which exactly matched the graffiti painted on the wall.

Copperfield defies the laws of the physical world in two new illusions. Inspired by music as well as dreams, he uses the Peter Gabriel song, "Lay Your Hands On Me," as the driving force behind an illusion in which a stunned audience watches his female assistant crawl through his body.

In his latest illusion, "The Squeeze Box," Copperfield will shrink himself to a height of only eight inches. He promises to return to his normal height (6') for the remainder of the show.

Tickets, at \$22.50 through \$29.50, are available at Ticketmaster locations or charge 215-336-2000. For information, call 215-336-3600.



# Concert Listings

## SPECTRUM

**BRYAN ADAMS** / The Storm April 3  
**METALLICA** April 7  
**ERIC CLAPTON** May 4th & 5th

### *JUST ANNOUNCED*

**PAULA ABDUL** May 16  
**THE CURE** May 19

## SPECTRUM THEATER

**SKID ROW** / Pantera April 10

## TOWER THEATER

**COWBOY JUNKIES** / **JOHN PRINE** April 5

**B.A.D II, PIL**, Live, Blind Melon April 17

**LITTLE VILLAGE** featuring  
John Hiatt, Nick Lowe, Jim Keltner  
and Ry Cooder April 25

**YANNI** April 26

## TROCADERO

**CHRIS WHITLEY**/  
**TOAD THE WET SPROCKET** April 3

**PEARL JAM** / Eleven April 10  
Sold Out!

**BRAND NEW HEAVIES**/  
**POP's COOL LOVE** April 12

**POI DOG PONDERING** April 28

## THEATRE OF LIVING ARTS

**HUGH MASEKELA** April 3

**OFRA HAZA** April 4

**HOWARD JONES** (solo acoustic) April 11  
*Two Shows!*

**PATRICIA KAAS** April 16

**BLUR** / Senseless Things April 23

**TORI AMOS** April 24

## KESWICK THEATER

**FOURPLAY** April 4

## VETERANS STADIUM

**GENESIS** May 31st Sold Out!  
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